



THE
BLUES

CHICAGO
JIMMY ROGERS

SRZ-8016

CHICAGO'S
JIMMY ROGERS
SINGS THE BLUES



1. Act Like You Love Me
2. That's All Right
3. You're Sweet
4. Blues (Follow Me All Day Long)
(Previously Unreleased)
5. Sloppy Drunk
(Previously Unreleased)
6. Broken Hearted Blues
7. Live At Ma Bee's
8. Information Please
9. House Rocker
(Previously Unreleased)
10. Brown Skinned Woman
*(Previously Unreleased/
Long Version)*
11. Bad Luck Blues
12. Gold Tailed Bird
13. Slick Chick
(Previously Unreleased)
14. I Lost A Good Woman
(Previously Unreleased)
15. You're The One
16. Pretty Baby
17. Dorcie Belle
(Previously Unreleased)
18. Lonesome Blues

Compiled and mastered for compact disc by STEVE HOFFMAN



Recorded 1972 and 1973 for Shelter Records

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RECORDS



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FEATURING:

FREDDIE KING, LOUIS MEYER

Guitars

FRED BELEW

Drums

DAVID MEYER

Bass

BOB REED

Piano

All songs written by Jimmy Rogers except *Bad Luck Blues* and *Information Please* which were written by Don Richmond.

All songs previously released on Shelter Records LP SW-8921 *Gold Tailed Bird* except as noted. Original album release date: June 4, 1973. The "cut-out" date of the album was March 1, 1974.

Act Like You Love Me
Broken Hearted Blues

Information Please
Bad Luck Blues

Gold Tailed Bird
Lonesome Blues

Produced by J.J. Cale

Recording engineer: "Stu" Black, February, 1972

Brown Skinned Woman
That's All Right
You're Sweet
Sloppy Drunk
previously unreleased

Live At Ma Bee's
House Rocker
previously unreleased
Pretty Baby
You're the One

Produced by Jimmy Rogers and Freddie King

Recording engineer: John P. Lemmay

*Recorded at Paradise Recording Studios, Disney, Oklahoma
on January 28, 1972. Mixed on August 2, 1972.*

Blues (Follow Me All Day
Long) *previously unreleased*
Slick Chick
previously unreleased

I Lost a Good Woman
previously unreleased
Dorcie Belle
previously unreleased

Produced by Owen Bradley

*Recorded at Bradley's Barn, Nashville, TN on December 8, 1973.
Engineer unknown.*

CHICAGO'S JIMMY ROGERS SINGS THE BLUES

Music has had more than its share of unsung heroes. When it comes to the blues, Jimmy Rogers ranks at the top of that list.

Some might remember him for his work with Muddy Waters in post-World War II Chicago or for his string of bracing, inspiring singles such as "That's All Right" for Chess Records in the '50s.

During his more than half-century of playing the blues, others became better known. But the fact remains that Rogers stands as a giant for his role in helping shape the evolution of the blues from its traditional Delta roots to what flowered in the late 1940s and early 1950s as Chicago blues.

Rogers was born James A. Lane on June 3, 1924, in Ruleville, Miss. As a child, he took the surname of his stepfather. Despite his grandmother's strict no-music influence, Rogers taught himself harmonica at age eight and taught himself to play a home-made guitar at age eleven.

Rogers' childhood wasn't too settled. Soon after his birth in the Delta country of Mississippi, his family moved to Atlanta for eight years, then to West Memphis, Ark., and Memphis, Tenn. In the late '30s, the family settled in Minter City, Miss.

By then Rogers, who had listened to recordings by acknowledged masters such as Roosevelt Sykes, Memphis Slim and Sonny Boy Williamson, knew

what he wanted to do. At age 13, Rogers was playing music. The teenager would earn maybe a buck and a half playing house parties and fish fries, then he started hitting the juke joints in the Memphis and West Memphis area.

Among the musicians Rogers met and played with during that time were Robert Nighthawk, Sunnyland Slim and the second Sonny Boy Williamson (Rice Miller).

Rogers visited Chicago briefly in 1939, but went back South. He moved to St. Louis for three years. He didn't return to Chicago until 1945.

In a 1973 interview with *Living Blues* magazine, Rogers said that Chicago didn't have many blues musicians when he got there. "Memphis Minnie . . . Big Bill Broonzy . . . Tampa Red . . . wasn't too many of them here then," he said.

Rogers was playing in a band when Muddy Waters came to Chicago. In fact, the band had two of Waters' cousins, who got the men acquainted. But when they did, they set Chicago on its collective ear. Rogers worked and recorded with Waters from about 1946 to 1955.

The blending of Waters and Rogers' talents also fused a variety of music that helped forge the Chicago blues sound. As a guitarist, Rogers has been praised for his emotional expressiveness that can speak volumes. He could call upon the melancholia of the Delta blues background and yet tap into the energetic, big beat urban style. It was a contrast of styles that molded into something brand new.

Leonard Chess signed Rogers to his first major recording contract in 1950. He had recorded several sides for some small labels and worked on sessions with T-Bone Walker, Sunnyland Slim and Memphis Minnie. Chess delivered Rogers his first hit—"That's All Right"—in 1950.

While recording for Chess, Rogers was joined in the studio by such blues legends as Little Walter, Willie Dixon and Muddy Waters. Those songs

included "Sloppy Drunk" and "Walkin' By Myself."

In the '60s, Rogers hit the road briefly with Sonny Boy Williamson. But he sat out for most of that decade. By then married and the father of several children, Rogers opened a clothing store on Chicago's west side. There just wasn't enough money playing the blues.

When Rogers started his comeback in 1969, he was encouraged by the late blues guitarist Freddie King to sign with Shelter Records. Rogers was excited about what he saw as a commitment to the blues, something he felt was lacking at Chess.

"They (Shelter) push the blues, they're interested in blues," Rogers said in the Autumn, 1973 issue of *Living Blues*.

The first session for Shelter was held Jan. 28, 1972, at Paradise Recording Studio in Disney, Okla. Located on the shore of Grand Lake, the site was the location of Shelter partner Leon Russell's lake house and studio. The session was produced by Rogers and King.

Six songs were produced by J.J. Cale, a Shelter artist himself, in February, 1972.

And what sessions they were! Joining Rogers, who plays guitar and harmonica, are the late Freddie King on guitar, Fred Belew on drums, Dave Meyer on bass and Bob Reed on piano.

One album, "Gold Tailed Bird," was released June 4, 1973.

Additional sessions were produced by the legendary Owen Bradley (best known for his work with Patsy Cline, Loretta Lynn and k.d. lang) at Bradley's Barn in Nashville on Dec. 8, 1973.

Steve Hoffman has compiled the various Shelter sessions into this DCC Compact Classics release: "Chicago's Jimmy Rogers Sings the Blues." The 18 songs here include "Gold Tailed Bird" album plus five previously unreleased songs and an unreleased long version of his classic "Brown Skinned Woman."

Rogers made recordings for Black & Blue Records in France, Rounder Records in the U.S. and recorded with Muddy Waters in 1977.

And though he has paused to do other work now and then, he's never lost touch with music and he's never lost his touch with the blues.

In May, 1990, Antone's Records of Austin released an album of brand-new material by Rogers. Titled "Ludella" (after one of his guitars), the album was produced by Kim Wilson of the Fabulous Thunderbirds and features musicians such as Wilson, Pinetop Perkins and Hubert Sumlin.

The timing could not be better. Artists such as Bonnie Raitt, the Fabulous Thunderbirds, Omar & the Howlers, and a long overdue Grammy Award for John Lee Hooker have primed the musical pump for the blues. The new songs and these classic sessions are proof positive of Rogers' timeless artistry. Rogers has been blessed with longevity and artistic success, but this is one living legend that isn't just living in the past.

ELLIS WIDNER

Entertainment Editor, *The Tulsa Tribune*

For information on *Living Blues* magazine, write:
Living Blues, The Center for the Study of Southern Culture,
The University of Mississippi, University, MS 38677-9990

Compiled and mastered for compact disc by STEVE HOFFMAN

Mastered at Future Disc Systems, Hollywood, CA June, 1990
Second engineer: Tom Baker

Pre-production coordinator: Marcia McGovern

Typography: Premiere Concepts

Special Thanks to Owen Bradley

All selections from the vaults of Shelter Records

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